

SEAFERSTM

THE MAGAZINE THAT LEAVES MARKS

VOL. 2 ISSUE 1 FEBRUARY 2009



DARK REEL

TONY TODD LANCE HENRICKSEN TIFFANY SHEPIS

THE ART OF TOOL GOIN' SOUTH WITH

CAM DE LEON STACEY DIXON

REPO THE GENETIC OPERA'S
DARREN LYNN BOUSMAN
MICHAEL GRAVES
THE MISFIT OF PERKINS' 14

FEAST'S

JENNY WADE

HORROR DECOR

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SEARS

THE MAGAZINE THAT LEAVES MARKS
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As many of you have probably guessed, we have undergone some major changes.

SCARS magazine began in my basement. It was an idea I had and was encouraged by none other than Gary Klar(PVT Steele from Day Of The Dead). I forged on with this.

I saw horror as more than just a sleazy, money grubbing entity. Then I realized something. Horror is not a sleazy, money grubbing entity. Most of the fringe "In It For Themselves Business People" were.

I trusted some real scum. I was taken advantage of and used. This is all my fault but not entirely bad.

During this period I also found out who was on my side and made some really great friends in the process.

So, that being said, SCARS has changed. We are doing it our way again, with a core group of people that bust their asses to make this magazine and without which I couldn't do it. They work for no pay. They love what they do and just do it.

The focus is going to be on the real "Business", small independent artists, film makers and musicians along with who ever dares to say yes to us from the world of the pros.

We will be self distributing this magazine as well. You will be able to get it from magcloud.com and back issues will be black and white soft cover books from lulu.com.

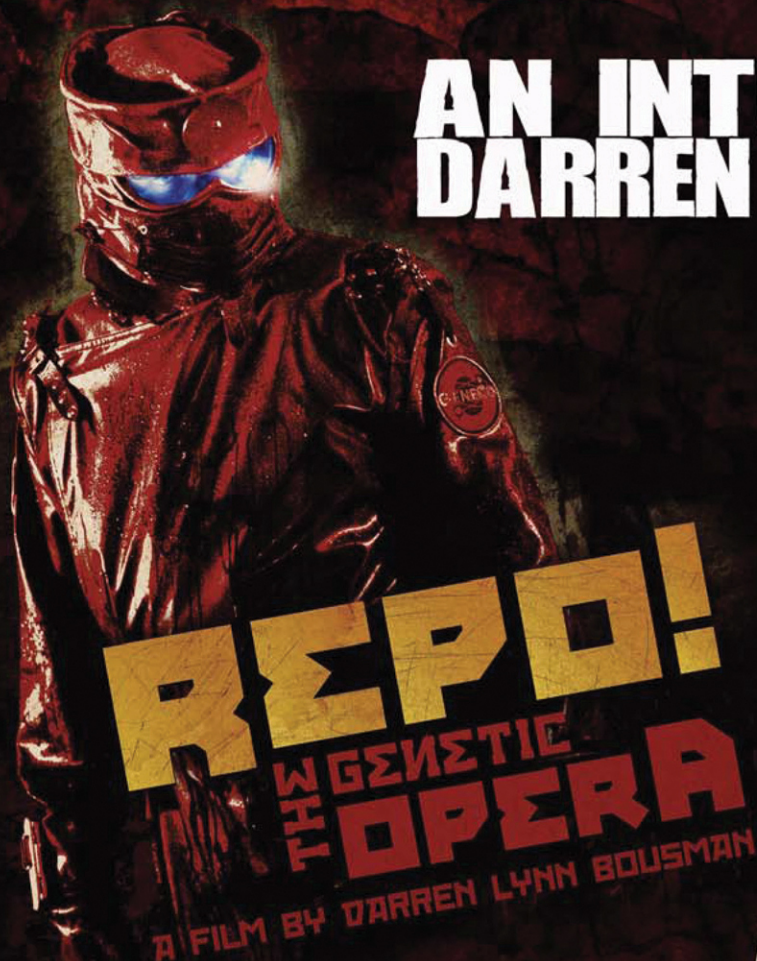
Will we be in bookstores again? That's up the distributors. They don't pay. We pay them to destroy all of our back issues. This is unacceptable. It costs more money than it's worth and we need to be in control of where our magazine ends up and stop relying on false promises made by people who do nothing but take our money.

SCARS began with me in a basement and is now back there(and on a kitchen table laptop). Like I said when I first started this thing. I was a fan first and I almost lost sight of that, but thanks to everyone who stuck by me through all the lies and theft and gave their all and gave me the encouragement, WE will make this OUR magazine and it's here if YOU the reader want it. It will always be here.



AN INTERVIEW WITH DARREN LYNN BOUSMAN

BY FALLON MASTERSON
PHOTO CREDIT: STEVE WILKIE



For the last few years, you've known Darren Lynn Bousman as the brains, blood, and limbs behind SAW II-IV. With each movie opening at #1 in the box office, where do you go from there? For Darren, the answer lies to the far, far left with the horror/rock-opera REPO! THE GENETIC OPERA. A story of corporate organ loaning and transplant repossession via skilled assassins, REPO! is all but destined for the midnight movie marquee. Here, Darren shares what it was like to direct REPO! and his other projects.

SCARS: There's so much buzz on REPO! For starters, what was casting like? I don't think anyone thought they'd ever see Paris Hilton alongside Bill Moseley.

DLB: Ha! Myself included! Casting was insane, but so was our script. I knew that for us to do this "crazy" script justice, we had to cast it "crazy." We had to think outside the box. Names were being thrown around like Bon Jovi and Avril Lavigne. I was like those names are great—but not for this movie. We needed to show people right off the bat, "You ain't never seen anything like this."

SCARS: It's categorized as a horror-musical. If you had to breakdown the percentage, how much of REPO! is musical, how much is horror?

DLB: Hm, good question. Maybe 5% musical, 5% horror, 90% awesomeness!



SCARS: Is it true you also directed a stage version of REPO!? If so, how different of an experience and script was that?

DLB: Yes, I directed the stage show back in 2002. REPO! was the first theatre I had ever directed. It was all new to me; I kinda had no idea what I was doing. But, in some crazy, back asswards way, it added to the charm of the production. I was so proud when we opened the first night. In fact it was the proudest I had ever been with anything I had ever done. I think that's how I feel now – proud. I am so happy with this movie – and proud that I was a part of it.

However, all that being said, directing the feature version of REPO! has been the hardest thing I have ever done.

SCARS: You've been involved in the SAW franchise for the last few years. How many more Halloweens do you think we can expect a new sequel? And how long do you see it stay compelling?

DLB: That's a simple answer : as long as fan keep going to the theatre, they will keep making SAW. I left after Saw IV because I ran out of ideas. I think it's good they brought in new "blood." It will keep things fresh. I think David Hackl has a few tricks up his sleeve. So we can expect at least TWO more SAWs. But I would bet more will follow after that.

SCARS: After SAW II, it seems like the movies took a turn. From these fast paced, almost "fun" torture movies, to becoming



really emotionally intense. Definitely the opposite of the franchise getting watered down as it moves along. Can you talk about how you feel they're evolving?

DLB: With III and IV, I wanted to play in new genres. While on the surface they were horror films, at the core they were tragedies, and even love stories. In my opinion that is the only way the franchise can continue. People have seen the serial killer, the slasher picking off hot, young teens, so let's give them something different. That's how we approached each sequel. That's why I believe the films work – they play on different levels.

SCARS: You recently worked with Mick

Garris (MASTERS OF HORROR creator) on his new NBC primetime show, "Fear Itself." How did this project come about?

DLB: Timing was perfect. I was just finishing REPO! and needed to get my head out of the madness I had lived in for the last year, and do something different. TV was different. I grew up on TALES FROM THE CRYPT – this was a chance to help create and build a new version of that. Horror on TV.

SCARS: The episode you have done so far is entitled "New Year's Day," and is



about zombies. Can you tell us more anything more?

DLB: The less you know the better. It's a zombie movie – but a new take. It was written by Steve Niles, and he's no stranger to horror. At first I didn't want to do a zombie film. I mean, hasn't Romero done it all? But then after reading the script, I realized they had a new take. It was cool, and nothing I had ever done before.

SCARS: Do you plan on doing any more episodes for "Fear Itself"?



DLB: Would love to. All they need to do is call!

SCARS: What future projects can we expect, and what are you currently working on?

DLB: Hopefully REPO 2. Actually, I have a bunch of projects in different stages of development. Nothing concrete yet. I would love to do something fantasy based. Doing REPO! for me hopefully broke me out of the horror mold, and showed people I could handle more Sci-Fi/fantasy films.

SCARS: And, lastly... what is your favorite horror film?

DLB: Ouch, you got to ask that, don't ya? That is the hardest question you could possibly ask me. The better question would be – what is my favorite horror film of the WEEK? The answer to that would be MARTYRS. MARTYRS is one of those movies that kicks you in balls, then right when the pain stops – it kicks you again.

SCARS



JENNY WADE

BACK FOR SECONDS & THIRDS?

Interview by Will Sanders

Picking up right after “Feast 2,” Jenny Wade stars in “Feast 3: The Happy Finish,” available on DVD this February from Dimension Extreme. Jenny shares with *SCARS* the sass behind Honey Pie, the behind-the-scenes of the creepiest “Feast” yet, and how running from monsters really tears a lady up.

SCARS: First off, tell us a little about how you came to work on the 2005 Feast film?

JENNY WADE: I guess the time had come for the 3rd installment of “Project Greenlight,” and the script “Feast” was floating around town. They were seeing a lot of girls for the four lead roles; if you saw the show many of the auditions were shown. I got word from my agent that the director and producers were interested in meeting with me about the role of Honey Pie. We seemed to click that day and from then on there was no looking back!

SCARS: Tell us a little about Honey Pie.

JW: Honey Pie works in a dive bar in the middle of nowhere, but she’s got big ideas about where she wants to go and whom she wants to be. Of course she is written to mirror the dumb blond stereotype. But if you saw the film, you know stereotypes didn’t hold water for very long! Honey Pie

had a little more scheming going on than her appearance would belie.

SCARS: With “Feast” being so shocking and different from other horror films in the genre, did all of you think that horror fans would gobble it up and praise a film that was the product of Matt Damon and Ben Affleck’s “Project Greenlight 3”?

JW: I suppose we had high hopes, within reason. Wes Craven was also chaperoning us to the dance, so we thought there was a good chance we’d get Homecoming King. Or at least make the Court. (Laughter.) I don’t think we ever doubted that the horror fans would be with us on this one, though. Initially, the studio gave us a wide release, bells and whistles to boot. Things ebbed and flowed, but mostly ebbed. It wasn’t until “Feast” kicked some serious ass on DVD that we got the props we’d hoped for, and our fans got to say, “We told you so!”

SCARS: John Gulager made “Feast” so fun and terrorizing at the same time and now you have signed on for not one but the to sequels. So, I guess you like working with him, right? And is he as fun to work for as the film and behind the scenes make it look?

JW: John, his wife Diane, Clu and I have become close friends. Getting paid to do what you love is awesome; throw in collaboration amongst friends you trust and it becomes paid vacation. We work very, very hard; we also have a lot of fun. Besides, I couldn’t stand the idea of anyone else playing Honey Pie. She’s all mine. (Laughter.)

SCARS: Where does “Feast 2: Sloppy Seconds” start from? And, what should fans expect from the sequel?

JW: “Feast 2” picks up right where the bookmark of “Feast 1” left us. We’ll move





through the endlessness of the desert to a small town. Our monsters have already infiltrated, and they aren't making life comfy for the new batch of unsuspecting residents. Fans of the first film should know that with Gulager, "UNRATED" means "UNRATED"! Take the gore, violence, terror, and pure vileness of the first film. Mix in a lack of ethics, decency, or studio censorship, and you have "Feast 2." Shocked and disgusted once, shame on us. Shocked and disgusted twice, well...duh.

SCARS: We got to see the first images of one of the new Feast Monster. Are there any new monsters or just the extremely awesome gory make-over of the original creatures?

JW: There will be new creatures among us. Can you say "hybrids"?

SCARS: With the first film being so humorous but still full of dark gore and horror, does the sequel continue with that same feel and direction?

JW: "Feast 2" is our very darkly funny sequel. With every chuckle comes shame. (Laughter.)

"Feast 3" actually takes us underground, and will still be funny, but much more scary and gory.

SCARS: I have read that Clu Gulager

comes back as the Bartender in "Feast 2," but he died in the first movie. Is he playing a different character?

JW: Clu didn't die in "Feast 1"! He's the tough old hombre that just can't die, even when he'd eventually rather!

SCARS: With all the action, violence, and monster humping scenes in the films, did you or anyone sustain any injuries during filming?

JW: Oh, yeah. You don't make movies like this and come out pretty. We all sustained some injuries to brag about. One of mine is a scar on my knee that I got from falling repeatedly out of a window. The gash in my kneecap ripped wider and wider after every take, but I didn't really feel it until the next day when the friction from those stupid, tight, Honey Pie jeans kept rubbing my scab off.

SCARS: "Feast 2" and "Feast 3: The Happy Finish" filmed back to back, right? And, is that hard as an actor/actress to go from one film straight into the next?

JW: We did film the sequels back to back. I think most of us preferred it that way. When you're getting down and dirty with a film like this, it's a big mental and physical commitment to stick it out- you don't

want to be resting in between. Your endurance fades out when you get too used to rest.

SCARS: What is your favorite horror film? And why?

JW: "Feast" was actually the first horror movie I had ever seen... I know! I can't believe me, either. And the only ones I've seen since are the "Saw" movies. I had to get caught up now that our writers Marcus Dunstan and Patrick Melton have taken on "Saw IV" and "Saw V"! I guess I have some homework to do.

SCARS: What future projects besides "Feast 2" and "Feast 3" are in talks or in production?

JW: I have a film coming out in February '09; Jim Sheridan's "Brothers." I'm in Canada right now until the fall doing a 7 episode arc on Kevin Smith's "Reaper." I'm playing an emotionally odd, predatorily sexy succubus. I may be having a little too much fun with it... (Laughter.)

SCARS: Is there anything else that you would like to add?

JW: Thanks to you! You can see "Feast 3" on DVD February 17th!

HAPPY PENCIL A LOOK INTO THE MIND OF CAM DE LEON

INTERVIEW BY MATT MOLLOY

The very first CD I got for Christmas many moons ago was Aenima by TOOL. Upon unwrapping the disc, I was instantly slapped in the face with an arsenal of three dimensional eyeballs and a smoking static box.

Before even listening to the music, I was already blown away by some of the greatest artwork I had ever seen. From then on, I have been a fan of Cam De Leon. I recently had the opportunity to interview the talented artist about his amazing work.

SCARS: I, like many others, was first introduced to your work through Tool. How did you get involved with the band?

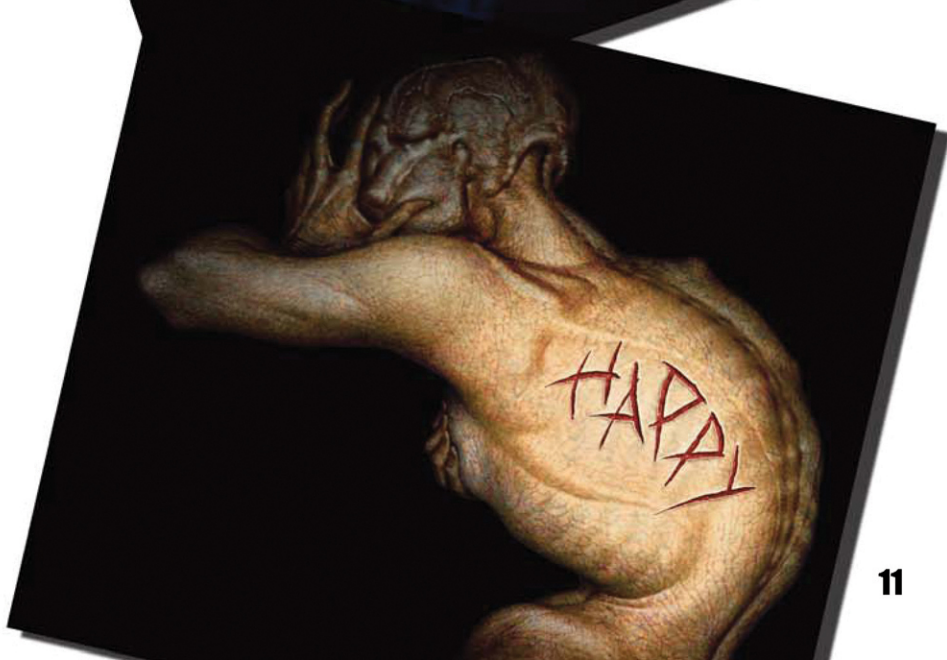
CAM DE LEON: Well, I met Adam several years before the band formed, working at Rick Lazzarini's make-up shop. I'd been illustrating for years by then, and wanted to sculpt for a while. I landed a job there sculpting make-up appliances and puppets, and so-forth, but in just a few weeks of being there, Rick began having me draw up concept designs of creatures for various film gigs he'd get, which I really enjoyed. So, Adam had seen my work, and the way I think when I'm developing stuff.

So, when the band got together, he called me very soon after to begin making imagery. The first art I did for them was the very Freudian "Wrench," which was certainly Adam's idea, but over the following 12 years or so, my work ended up on the covers of 5 different releases, including *Opiate*, *Ænima*, and *Salival*. I also did a huge amount of concept and character design for the videos, which included the body-painting of the actors in both *Stinkfist* and *Schism*, and art that's shown up on a ton of merch. It's a rather large contribution over a long period of time, but I'm always surprised when someone notices. I never pushed the Tool connection to promote myself. We started in the beginning as friends, so to start saying "Artist for Tool" or whatever, once they got famous, just seemed tacky to me.

Most seem to have found out about my involvement by digging through the HappyPencil site, which takes some digging. There's quite a bit of the stuff I did for them there, mixed in with many examples of work I've done for myself, and others as well.

SCARS: The name HappyPencil is used almost as a brand name for your work. Tell us where the name originated from and why you decided to use it.

CAM: Wow, ya' know, no one's ever asked me that before, but you've described it pretty much as I intended it. Not that it be a brand necessarily but that, for me anyway, the process of making art (and that often includes the need to sell it) should be more about itself





than about me, personally. It's nothing too brainy. I'm a just bit uncomfortable with attention, so I thought this way I could be the guy behind the curtain doing the actual grunt work, while the great and powerful HappyPencil does the dog-n-pony show. I guess that's why.

Where the name came from - I think it was my friend Joe Spencer who suggested it, when I told him I was looking for a name for the project. Among Joe's many talents is his ability to poke an immediate hole in any instance of self-importance, which in my case is not that hard to do. So, I'm sure he was goofing, but I liked the name right away. It's so stupid it's cool, and I love the false expectation it sets up. It's like this cutesy Romper Room-sounding thing, but what you get is completely otherwise. I like to use that kind of polar contrast in the stuff I do anyway, so it fit just fine.

SCARS: When and why did you decide to make art a career?

CAM: Both of my folks are artists and musicians, so I grew up with that influence around me all the time. I really intended to pursue music, and I practiced my drums like mad. But, I made money sooner with art, and it was something I could do that didn't require college, so I just left home and went to work. The other influence my parents imposed was a work ethic, and that went for art and music as well. It was definitely not a bohemian lifestyle choice in their view. It was always treated as a very real discipline, and I thought that was cool.

Even as a kid, I tended to gravitate towards those artists who were both emotionally expressive and really skilled technically. I chose some rather intimidating heroes, and I'm afraid, despite best efforts, I'll never quite measure up. But, it's fun trying.

SCARS: Are there any specific things, people or experiences that inspire your work?

CAM: Well, this might depend on what you mean by inspire, but I've certainly been motivated by an assload of criticism and betrayal. That's not to say I've been beaten up any more than the average skinny, socially inept long-hair, but it certainly has affected me. It just made me want to make things that would prove them wrong, and anger has been a great source of energy.

On the flip side, I'm really grateful for those other individuals who've gotten to know me, and have been super supportive over the years. They know who they are, and I don't take a one of them for granted. And of course, there are the great artists I've grown up admiring. It's way too long a list for here, but there's Szukalski, Beksinski, Fuchs, Heinrich Kley, Moe-bius, Giger, Sarah Perry, and a bunch of others that really curl my toes up. And my artist friends like Charles White III, miQ willmOtt, Nathan Cartwright, Rikk Roberts, Patrick Awa, Dan Ouellette, Paul

Komoda, Meats Meier, Alex Alvarez as well as my wife, Dawson, to name a few, really push me as well, cuz they're all so darn good I feel like I gotta constantly hustle just to keep up. Also, music has an enormous impact on me as I work, like it does for so many I'm sure.

SCARS: On top of doing the sound environments for your website, HappyPencil.com, the master of auditory oddities Lustmord (www.lustmord.com) also created an album called "Carbon/Core" made exclusively for the "Happy Pencil: Dark" project. How did this visual-to-audio transfer come about?

CAM: I've been a giddy fan of Lustmord since a friend, Len Burge, introduced me to his music many years ago. When I put together the site, I knew it needed a sound design, and it occurred to me that I might ask Lustmord if he'd be open to allowing me to use some stray loops he may have lying about. I managed to find him online, e-mailed, and was blown away by his very kind offer to make a unique sound set for the project. I sent him a visual sitemap showing the different areas, and he came back with this beautiful set of noises that were absolutely perfect.

Later, we were hanging out and started joking about how funny it would be to have a soundtrack album for this obscure

little project. So, he calls me a month or two later, and invites me to come and listen to something. Well, he'd composed this amazing epic soundtrack that took all the themes he'd made for the site, and expanded them into whole pieces. I was absolutely gleeful. So, I did my very best to make package art for the CD that would hopefully do the music some justice, and also built this animated video teaser to add to it for an extra bonus, and published it myself. It got distributed fairly widely and sold out, with the profits going back to Lustmord. It's no longer available.

SCARS: HappyPencil.com is quite the interactive experience. Why did you decide to use such a unique flash design rather than the standard artist portfolio site?

CAM: Heck if I know, self-promotionally brain-dead, I guess. I set out to put together an online portfolio, with the intention of adding that to the other steps you take to get work and feed your kids, but instead I got all excited about the cool stuff being done with Flash, and did something else instead. I don't know. I just didn't want to make something that looked like a magazine. And, again, it seemed like an opportunity to present things in an entertaining way that allowed me to express myself, without it needing to be about me. But like I said, that's self-promotional suicide, apparently.

Just the other day I was pointed to a YouTube page where someone finally posted the "Lustmord vs. HappyPencil" video I'd made for the Carbon/Core CD. It's basically a tour of the website, and I couldn't help noticing the comments, some asking, and others conjecturing as to where this thing came from. I'm sure you know how brutal people can be on there. Well, I do have a sensitive bone or two in my body, so I was gratefully relieved to see that many of them were not unkind.

Anyway, I didn't scroll down too far, but it's safe to say there's no shortage of confusion as to the author of this little bit of content. I'm still snickering about some of the guess-work going on there, but it's just one of many examples of how completely un-useful the site is as a self-promotional tool for an artist, regardless of the wall-to-wall art. So, yah, I can certainly urge any artists, considering their first online portfolio, to put up some clickable thumbnails and plop their name on it in 24-point bold type, and walk away.

SCARS: Are there any plans to continue developing the website?

CAM: Despite all I've just said, being the uber-geek that I am, I have all kinds of ideas for the site. I definitely intend to continue adding to it. I knew well before I launched it that its purpose had changed



from a way to get jobs to an experiment in creating a personal website that was more of an immersive experience; more like a place than a website. And there's still obviously more to be done, if all the "coming soon" headers are to be taken seriously. I've just been profoundly busy, and it's gotten tough, because my friend Liane Polosky, who's amazing skills went into assembling this rather hellish Flash construction for me, is also now very busy with her own excellent career, and I'm not sure she'd have time for me. The site is really complex, and so I'd need to find someone pretty courageous to go in there and figure it all out. But, yes, I do intend to get back to the dark side of the site as soon as I can sort out my own time, and find someone who'd like to work on it with me.

SCARS: Do you have any projects in the works you can tell us about?

CAM: Well, I guess that's where all the time is going. Yes, lots of them, and it's frustrating because it's just not possible to do them all in the same unit of time. So, I have to pick one that needs the most love in the moment, for whatever reason, and let the others stall for a time. Right now, I'm making a dedicated late-night effort to design some rather odd furniture in hopes of getting that into some form of production. I'd tell you more about that, as I'm super excited about it, but it's too early to say too much. I'll just say that, while I think most of your readers would probably like what I'm coming up with, there's no way you could put chairs like these around a dining room table.

Otherwise, I'm planning a couple of sculpture projects at the request of Ben Zhu, of the super-cool Gallery Nucleus in Alhambra, CA, and I'm putting some time into working with other organic materials when I can. I just wish there was more time.

SCARS: Your web store at HappyPencil.com has tons of items available for purchase: t-shirts, prints, posters, art books and plenty more. Are any of your items available in other stores?

CAM: Well, I don't know about tons, but there's as much as I can afford to produce. With the one exception of the V-1 Balancing Figure, everything else there I've pro-

duced on my own. Well, my inner-businessman never evolved much past the invertebrate stage, so I've tended to make products that are either too eccentric, or ironically too well-made to do much retail selling in stores. For example, when you make T-shirts that have as many as 13 colors used to make up the image, it's virtually impossible to wholesale them. So, I have to sell them myself in order to make it work out.

But, I've had the help of the gifted and somewhat mysterious toyseller Dov Kelemer, who has done a great job getting some of my things out there. Help like his is invaluable to me, because I've been doing everything on my own, including packing and shipping and, though I love keeping things that personal, it's really not the best way to run a project. My friend Claudia was my assistant for a while, and for a couple years life was grand. But, she decided to go and become a full-time art student. I tried to talk her out of it, but she wouldn't listen. Of course, she's doing terrifically well, dammit.

SCARS: There are a couple sculptures listed on your site that are sold out. Any plans to create more of those designs or even new ones?

CAM: Yeah, I'm working with Richard VanOver's Wheaty Wheat Studios on the development of a variety of dimensional novelties that I'm very eager to see made available. Some of what we do might include re-releasing the V-1 or even the Potator, at some point, but I tend to always want to move forward with new stuff. So, we'll be focusing on something really special to begin with, and then onto other things ASAP. We're hoping to have prototypes within the year. Thanks for asking.

SCARS: We appreciate you spending some time with us.

CAM: What, are you kidding? The pleasure has been entirely mine. This is a very colorful publication you have here, and I'm flattered as hell to be a small part of it. Thanks again for your interest.

Please support this talented artist by visiting his website, www.HappyPencil.com.





ONCE YOU GO BLACK

INTERVIEW BY MATT MOLLOY

Chucky aint got nothin' on this badass motha...SHUT YO MOUTH! Scars got a chance to chat with the sick and twisted master-mind behind this modern exploitation film, Mr. Shawn Lewis.

SCARS: Tell us a little about your upcoming film, *Black Devil Doll*.

SHAWN: *Black Devil Doll* is a Killer Doll film with a 70's Blaxploitation, Exploitation, Sexploitation, Grindhouse vibe. Its part Killer Doll, part Dolemite, and part Faster Pussycat. Its a blast. So while our film is admittedly not wholly original, its a fresh take on the killer doll film and a first to combine all these genres. I think the best way to describe it is, Dolemite meets Chucky on the set of a Russ Meyer movie directed by John Waters.

SCARS: It's not every day you see a movie about a jive talkin' puppet with a fro killing and having his way with white women. What inspired you to create this eyegasm inducing film?

SHAWN: Well I have always been a fan of the killer doll genre, since childhood. As well as being a fan of Drive-in films of the 70's. I thought combining these two genres

would be new and fun.

SCARS: With *Black Devil Doll* being your first major film, why did you decide to start with such a crazy idea?

SHAWN: I think you need to do something different to stand out from the rest of the crowd. Something different, and controversial. Hundreds of indie movies come out every year and most of them just fall through the cracks, never finding an audience. I was determined not to fall into that category and I think I have succeeded. *Black Devil Doll* isn't even out yet and we have fans all over the world, just from the trailers and the poster.

SCARS: Did you enjoy the film making process?

SHAWN: Yes and no, some days were fun, others were shitty. Making a movie with a puppet is more difficult than you can imagine. Shots that would normally take an hour with an actor take 4 hours with a puppet, its very time consuming

and frustrating. But all the naked girls on the set made up for it of course.

SCARS: What was it like working with Mr. Devil Doll? Is he a little more laid back behind the scenes or just as high strung as he is on film?

SHAWN: He's a fucking dick. He has a bad attitude, he never got his lines right, in fact he ad-libbed just about every one of his lines. Oh.. and he smells like pussy and malt liquor too.

SCARS: Does Mr. Devil Doll have any other plans to continue his acting career?

SHAWN: Yes, *Black Devil Doll* will be a trilogy. Part 2 takes place in space.

SCARS: Do you have any other projects in the works?

SHAWN: We have 2 films on the back burner, while we work on getting *Black Devil Doll 2* off the ground. Once *Black Devil Doll 2* is wrapped I think we are



moving on to a film called *She's A Whore*, its a female revenge film in the vein of *Thriller: They Call Her One Eye* or *Ms. 45*.

SCARS: On top of writing and producing this film, you also run the company, Rotten Cotton. Tell us about that.

SHAWN: Rotten Cotton is what I do to keep from getting a real job. Its the number one place to get horror, sleaze, and exploitation clothing.

Check it out at www.rottencotton.com and buy something, my kids are hungry.

SCARS: When and where can Black Devil Doll be purchased?

SHAWN: The DVD should be out this Dec-Jan. The dvd will feature the director's cut of the film. Behind the scenes, trailers, extras and 3 audio commentaries; One by the main crew, one by the girls, and one by

the Black Devil Doll himself. It will be available in select stores and web sites, its being distributed by Ryko Distribution. But they will also be available at our official web site. The first 1000 copies sold from www.blackdevildoll.com will receive two free collector's items; a new Black Devil Doll mini-poster and a Black Devil Doll soundtrack CD (original score by Giallos Flame)



GOIN' SOUTH WITH STACEY DIXON

Interviewed By Jim O'Rear

SCARS calendar girl Stacey Dixon has been involved in the entertainment industry for many years, working in a variety of different mediums, both in front of the camera and behind the scenes. Her work includes fifteen feature films, three music videos, two short films, and she was an original Coyote Ugly girl in Nashville, TN... beating out over 700 hopefuls that had auditioned for the job. Her talents include special makeup effects, acting, costuming, modeling, and producing... just to name a few.

Currently working on the feature film **OLD HABITS DIE HARD**, Stacey took a few minutes out of her busy schedule to talk about her interest in horror, the paranormal, and the entertainment industry.

SCARS: What interested you in the horror genre?

STACEY DIXON: I've been interested in the horror genre for as long as I can remember. When I was a little girl, my father would bring home candy and cakes (kinda like Halloween) every Saturday from work and we would watch horror films all afternoon and evening! I was the little girl standing in the horror film aisle at the local video rental store every weekend!

SCARS: Tell us about your time at Tom Savini's makeup school.

SD: I had a kickass time! I was a student at the school the first year that it opened. Originally, I was going to study special effects makeup at a school in Los Angeles. So, with my car attached and all my belongings in a U-Haul, I was on my way to California. I stopped in Flagstaff, Arizona, to stay overnight but woke up with this gut feeling that I was headed in the wrong direction. So, I turned around to head back east and, two weeks later, I was going to Pennsylvania! I'm so glad that I did because I met some of the coolest people there... people that are now some of my best friends, including Tom, himself!

SCARS: Why did you want to learn how

to do special effects makeup?

SD: I went through several life altering experiences. So, I thought I needed to find something to do with the rest of my life; something that would make ME happy. It took a few months, but it came to me... I wanted to be involved in making horror films. I've been an artist my whole life, so FX makeup seemed the most suitable for me at the time.

SCARS: Tell us about your background and prior film experience.

SD: Background. Let's see.... I've taken many makeup classes, Tom Savini's school, I'm a licensed Aesthetician, and I've attended Graphic Design School. Experience... I've worked on many low-budget films doing special effects and straight makeup. I've done modeling for ads and promotions. I've danced on a bar in cowboy boots (that does count for experience, right?). Last, but not least, my favorite... acting. I've been in two music videos, two short films and, now, two full-length features.

SCARS: Tell us about Bloody Moon Films and your function with the company.

SD: Bloody Moon Films is a company



that my husband (Ben Dixon) started prior to our meeting. Bloody Moon Films is, actually, the way we met! Being the owner of a film company is not an easy task, but it is very exciting. I would say that I'm one-hundred percent involved. I give everything that I do one-hundred percent.

SCARS: What part of filmmaking do you enjoy the most?

SD: Watching everything come to life once you start filming. It makes all the long hours and hard work worth every minute.

SCARS: What was your favorite part of working on your two full-length features **SHUDDER** and **OLD HABITS DIE HARD**?

SD: **SHUDDER** was working with Ed Neal (from **TEXAS CHAINSAW MASSACRE**), hands down! I love that guy... and what a great actor! My favorite thing about working on **OLD HABITS DIE HARD** was taking on a leading role. I had so much fun taking on this diverse role. I, pretty much, played two people. The set was drama free and we had such great actors and a wonderful crew! I think everyone that worked on that film had a great experience.



SCARS: What interested you in the paranormal?

SD: Just like horror films, it started at a very early age. I have always been a little sensitive (clairaudience, the gift of hearing). The house I grew up in was haunted. I remember being scared out of my wits on many nights! Now I'm a lot more comfortable with the spirit realm. I'm also in the middle of writing a book on the paranormal, my own personal experiences.

SCARS: Tell us about your group Black Cat Paranormal and how it was organized.

SD: BCP was established in early 2008. I had been investigating with a local group of people, here in Nashville, TN. They never seemed to go on any investigations, so I decided to form my own group. Ben (my husband) named it Black Cat Paranormal Group; I guess from Black Cat in the Spiderman series... she is my favorite!

SCARS: What future paranormal investigations do you have scheduled?

SD: We are actually investigating TONIGHT! A local resident has reported

a haunting in their home. This will be our first investigation since wrapping up *OLD HABITS DIE HARD*. We also do investigations of Tennessee historic sites. We film these investigations. We have put together a DVD that includes three of our investigations and, yes, we sell them! I'm so proud of Black Cat Paranormal and its members.

SCARS: Tell us about the Full Moon Tattoo & Horror Convention and how you are involved.

SD: Full Moon Tattoo and Horror Festival is an annual convention that Ben and I do that will be adding Paranormal to the lineup this coming spring (April 24-26). We touched on Paranormal a little, last year, but this year we are bringing in some special paranormal guests, as well. This year the horror guests include Chris Sarandon, Derek Mears, Jim O'Rear, Kane Hodder, The Evil Dead Ladies, Ken Foree, Gunnar Hansen, Ed Neal, and more. I am very involved with the festival, from booking flights to making the art for the laminates to making the actual laminates, themselves. There is so much, I can't even name.

SCARS: Which do you prefer, horror filmmaking or paranormal investigation... and why?

SD: I don't really have a favorite. It kinda balances itself. Sometimes I make Horror films, sometimes I hunt ghosts.... I love what I do!

SCARS: How do you balance your everyday family life with kids, filmmaking, and paranormal research?

SD: Hell, I don't know! A lot of meditation, I guess. I try to keep up the positive energy, drink a lot of water, plenty of sleep, and a lot of coffee!

SCARS: What's next for Stacey?

SD: I don't know. I guess you'll have to keep checking on me! XOXOXOXO

For more information about Stacey Dixon and her multiple projects, visit:
www.FullMoonInc.net
www.OldHabitsDieHard.org
www.MySpace.com/PrincessNecrophilia





Photo Robert Logue

Stacey Dixon

DARK REEL

THE INTERVIEWS

BY RAYMOND DOWALIBY AND FALLON MASTERSON

Where there's irony there's a way. Director Josh Eisenstadt's "Dark Reel" blends horror and comedy when horror movie fanboy Adam Waltz (Edward Furlong) wins a role in *Scream Queen* Cassie Blue's (Tiffany Shepis) latest movie. Soon, cast and crew are getting the non-proverbial axe, turning the studio chief's (Lance Henriksen) low-budget horror flick into a mega hyped, media fest. Will Detective Shields (Tony Todd) figure it out before the final cut? Check out "Dark Reel" on DVD, March 10.



TONY TODD: Detective Shields

A man who needs no introduction in the horror genre, Tony Todd plays the detective investigating the on-set murders in "Dark Reel." Here he catches us up on filming, his thoughts on the "Candyman" remake, and all the places you can catch him on screen this year.

SCARS: Just to start, you've spent a lot of time in Scars' home state of Rhode Island. How many years were you on stage at Trinity?

TONY TODD: I was there for seven years. I got my Master's from there. I existed on the hotdogs off Weybossett Street, at Haven Brothers. I would hang out at the Met Café, the rock club, and drink for \$1. It was a fucking ride. And Trinity is a fantastic company.

SCARS: Tell us about your character in "Dark Reel."

TT: I wanted to do something different with the Detective. I liked to think of him as the "Detective of Colorblind," when it came to his clothing choices. But the main dynamic to me was to be the total opposite from Rena Riffel, who played the other detective. Her character was totally in love with the movie, but I played it like I didn't care less. My character just wanted to go home and watch his porno flicks.

I love working with young, dynamic filmmakers. It's no small feat to do what Josh (Eisenstadt, director) did, by bringing it from paper to film. Josh is also a big David Lynch fan. You can see that art-house feel through the film. But the movie looks great for its budget. We shot 20 days, in 20 different locations.

SCARS: How was your set experience with "Dark Reel"? Any funny moments?

TT: Josh is a very eccentric young man. I

think he considers himself Orson Welles. Towards the end he was actually wearing a woman's green robe on the set. He's not feminine at all, but that was just his way of inspiring people to take more risks.

SCARS: Any rumors from "Final Destination 4"?

TT: Nothing. I'm not involved in that. They sent me an early script, but then nothing. But then again, I wasn't supposed to be in the third one, and they called me in to do a last minute voiceover. It's a great franchise though.

SCARS: Speaking of rumors, are you involved at all in the "Candyman" remake?

TT: The last thing I heard – based off internet stuff, which I take with a grain of salt – was that they were going to go back to original story, but casting a white guy in the role of the Candyman. That was floating around a couple months ago. About three years ago, I would've been personally attached to it. But they dropped the ball. There's an audience attached to that film, you know? Unfortunately, it's also attached to all these other people, and no one wants to make it without the other one, and it's just been taking years. So I've just had to move on with my life.

SCARS: Well, anyone in this generation has you established as the Candyman.

TT: Thank you, but they try it all the time. Look at "Halloween." Luckily, there's still some great film schools in this country, that are turning out great young filmmakers by the fucking year. A lot of what

we're going through economically have made less and less people willing to take a chance, though.

Ten years ago you could make an independent film, and you could get it picked up. But now, not so much. Independent companies, like Anchor Bay, are all getting downsized.

SCARS: You've still been a super busy guy. Tell us about your upcoming projects.

TT: On February 3, something called "Nite Tales" is being released; it's a double-feature horror movie. On February 10 is "Are You Scared 2," and "Dark Reel" comes one month later on March 10.

SCARS: Out of those three, is any your top pick?

TT: I can't do that. They're all my children! In the first one, I play a clown. In "Are You Scared 2" I play a webmaster. I also have a short film called "Dockweiler."

SCARS: Any word on "Hatchet 2"?

TT: Adam (Green, director) has been wrapped up in a few things, directing "Frozen," so I'm not sure.

SCARS: Tell me about "The Graves," directed by Brian Pulido (creator of "Evil Ernie" from Chaos! Comics).

TT: I loved "The Graves." In the movie, I explore my evangelical side and play a Reverend. I'm the town messiah. I got to actually talk in tongues. Brian was just a

real detail oriented guy, down to the storyboards, and was very impressive.

The movie takes place in a mine town, some sisters come down to explore. Shooting in Arizona was something. I don't think I've ever wanted to hide in my hotel so much as when they decided to take me out to a redneck, karaoke bar. And normally I love exploring whatever city I'm in!

Another funny piece of trivia about "The Graves" is it's the second time Bill Moseley and I have done a show together, but haven't shared a frame. The first was the "Night of the Living Dead" remake. He played the brother in the very opening sequence.

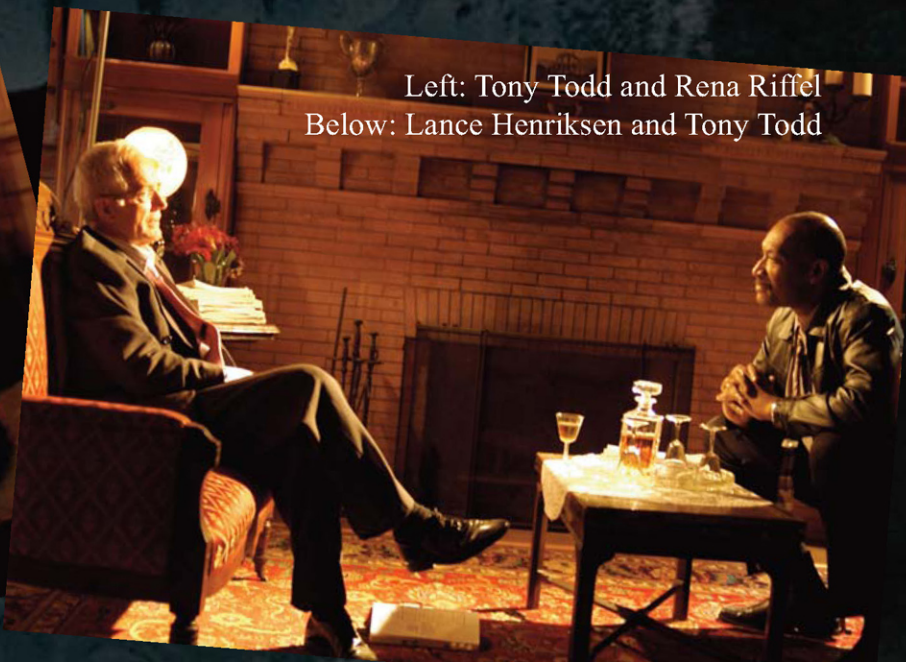
SCARS: Are there any roles you want to play that you haven't?

TT: A werewolf. A real shift-shaping, lycanthrope. I've been fortunate to be a lot of different parts, like a vampire or a zombie killer, but not that.

SCARS: What else do you want to give a final plug to?

TT: Right now, I'm in the current season of "24" and it's changing my life. I love it. The fans of the show are incredible. And secondly, I'm working on my own film "Eerie, PA." It's about a bookie, and I'm shooting on location. You'll be hearing more from me soon.

Thanks Tony.



Left: Tony Todd and Rena Riffel
Below: Lance Henriksen and Tony Todd

TIFFANY SHEPIS: Cassie Blue

Photo Robyn Swank

She's the horror starlet for the "00"s. She pumps out, like, ten movies a year and you still want to see more. Is it any surprise she plays Cassie Blue, the Scream Queen to be envied, in "Dark Reel"? Now, horror's indie leading lady tells us all about playing, well, horror's leading lady.



SCARS: You are by far one of the hardest working women in this field of indie film, and you have quite a way in front of the camera. Tell us a little bit about your role as Cassie Blue in "Dark Reel."

TIFFANY SHEPIS: Playing Cassie was awesome. It's not often I get to play the Straight Gal, ya know. I'm usually the slutty, crazy, killing type--which I love--but it's fun to change shit up and be sweet for once. And so far the fans have dug the change.

SCARS: People don't know this yet but red onions play a big role in the film as well. Was it as bad as looked? The smell, I mean.

TS: Thankfully I didn't have too many scenes with the Onion guy, but yes, they were REAL and YES there was a smell. How cool is it though that we got the little dude from Elm Street ("NOES: Dream Child") to be the Onion chef? Bad ass!

SCARS: You got to work with Rick Baker (FX on everything from 2009's "The Wolf Man" to "Star Wars") and I have to say I would have been useless, because he was a huge influence on me and I'm a huge Baker Geek. Have been since I was 8. Please tell me about it and spare no detail.

TS: Working with Rick was super rad, especially since I get to kill him. I had met him years earlier; he was good friends with an ex boyfriend of mine and he lent

us corpses for one of our Halloween Parties, so it was super cool to see him again. However I almost REALLY killed him. I kinda got in to my sword play and jabbed him a bit hard in the gut. How crazy would that have been if I KILLED RICK BAKER?? Fuck, I would have been famous. Maybe I should have, damn.

SCARS: Ok, I just was looking at your IMDB and counted about nineteen movies for 2008 alone. Do you have a favorite that stands out?

TS: UH, yeah "Dark Reel." I'm also a pretty big fan of "Bonnie and Clyde Vs. Dracula" and "New Terminal Hotel."

SCARS: Is there a role that you haven't

played that eludes you? The one role you never get to play?

TS: I so would kick ass as a Blade-type vampire, but I hardly ever get to play them. I mean I get turned in to a vampire a few times, but never do I get to be a full on blood sucker. I think that would be fun.

SCARS: You just celebrated a birthday (Happy Birthday)! What did you do? Not work I hope.

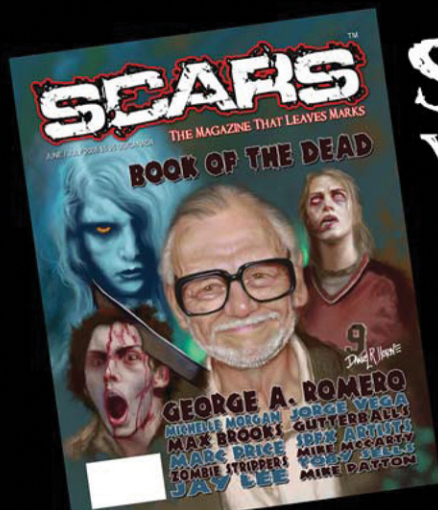
TS: I was working on a movie called "Curve of Earth" with William Forsythe and Dee Wallace, then I flew out to Pittsburgh and spent the last part of my birthday at a super cool horror movie themed bar called The Smiling Moose.

SCARS: You also do quite a bit of convention-hopping to promote all things Tiffany. Do you have any stories from the road? You can leave names out to protect the innocent (or guilty).

TS: No real stories. I mean sure, we get our fair share of crazies and stuff but for the most part everybody is just there to have a good time and talk shit about all things horror. I did stab somebody at a con once--actually a friend of mine--but that's a story that needs its own article.

SCARS: Now the last question I have is a very important one. What magazine is the coolest? Here's a hint: It begins with an S.

TS: How did you know I LOVE Show Dogs Magazine? Here's a link, www.showdog-magazine.com. But when I'm not reading that, I always check out Scars!



SUBSCRIBE ONLINE
www.scarsmagazine.com

YOU PICK AND PICK UNTIL
YOU END UP WITH



LANCE HENRIKSEN: Connor Pritchett

Faced with interviewing Lance Henriksen, we were initially stumped to ask beyond, “Lance, dude. What makes you such a badass?” Luckily Scars Ray pulled it together to get the info on all your favorite Lance characters, and his latest as the producer of the movie within the movie “Dark Reel.”



SCARS: Before we get to “Dark Reel,” I have to ask. Frank Black. “Millennium.” What happened?

LANCE HENRIKSEN: I loved playing that character. What happened was some producer from the Comedy Network came to Fox, and tried to kill all the dramas on Fox. Then six months later he got fired.

SCARS: Do you think there could ever be a movie?

LH: I’m hoping so, yeah. Somebody told me that on (producer/writer) Frank Spot-

nitz’s blog, he’s talking about the film. We’ll see what happens.

SCARS: What did you like most about working on “Dark Reel”?

LH: I think it’s improvising. They let me improv a lot. They were open to my vision of this character. The director went along with it – he was a young guy, so he understood. My philosophy is you can’t compete with the big boys on the budget, so you have to use your creativity and your intelligence. You can’t throw money at it, and you don’t have a lot of time, so you

really just have to go to it.

I’ve done a lot of what I call “alimony” films. I don’t consider this one of them. But I’ve done some films where even when they’re low-budget, well, I don’t turn in a low-budget performance.

SCARS: You portray on-screen, probably every time I see you, a level of performance that you don’t vary from.

LH: I won’t. I’ll experiment with my characters, but I won’t ever just walk through anything.

A low-budget one we did, but was a good one and we used the money well, was “Bone Dry.” It’s a desert film. But that was one of those ones that was so successful because we really went at it. So it can happen.

SCARS: Anything on-set in “Dark Reel” you want to share with us?

LH: The director and I really got along. He was also the writer. I wanted him to put this one scene in the movie with me. In the movie within “Dark Reel,” the writer is a real kind of a hooker of a writer, he’d write anything I wanted him to, just to get it done. We had this great scene worked out but we just didn’t have time to do it; they were literally chasing us out the door. Too bad it would’ve been a great scene. There were a lot of hilarious moments.

In one scene I’m talking to this one character, and there’s a moment where I look at him and say, “Listen to me. What does a dentist see when he looks in your mouth?” The guy looks at me with a blank stare. And I say, “Golf clubs. He sees golf clubs.”

I was trying to portray all of the lies in society I know that really upset me. The den-

tist – he’s the only guy in the world that puts his fingers down your throat. Your wife doesn’t even do that. And all they want is a Porsche.

The other big part that works in “Dark Reel,” and was very risky, was to do a movie within a movie. It was quite a challenge for that kid, a young director. And it was pulled off.

SCARS: He also took a chance shooting on film, but I’m glad he did because he achieved a real look.

LH: It was very creepy.

SCARS: Speaking of creepy, you’re also in “Alone in the Dark 2.”

LH: (laughs) I don’t remember that movie very well.

SCARS: How about “The Lost Tribe”?

LH: That should be out soon. We shot that down in Panama. It was great to be in the jungle and see Panama. And the director was a friend of mine, who asked me to come. If a friend asks me to do a movie, I always do it.

SCARS: We at Scars all want to know about “Pumpkinhead.” We’re children at heart.

LH: Oh, “Pumpkinhead.” Stan Winston. Poor Stan. We spent so many days, weeks, and months on film together, that I really felt like I knew him very well. “Aliens,” “Terminator,” “Pumpkinhead.” He was a genius.

SCARS: I remember Stan Winston with “Gargoyles” back in the 70s. I was blown away when he passed.

LH: In the “Gargoyles” days, he was working out of his garage. He did really, really good work. I’ve seen so many make-up styles in my time acting. Before CG, and after CG. On “Alien vs. Predator,” we had a blending. You couldn’t even see where the CG began and our stuff left off.

SCARS: How about the voice-over work you’ve done for the games “Mass Effect” and “Mass Effect 2”?

LH: That’s been great stuff to do. I got into it by accident, but I like it. I’ve done a few narrations, and it was kind of fun.

These guys really work a long time, before they ask me to come in and do voiceover. I have a lot of respect for what they’re doing – I feel fortunate to come into people’s lives after they’ve done so much work. It’s been a good thing to try. I feel like I’m getting better at it.

SCARS: To end on, let’s say this. Who have been your influences?

LH: I came out of New York, originally. My whole early acting career was there, and it’s where I learned everything I know. But all of the guys I worked with in New York were so down to earth. That was what interested me the most – it wasn’t who influenced me, but the moments overall. There were hundreds of moments, but if you start mentioning them, you start being compared in some way. But what’s more important is I like actors who don’t get “caught” acting. Real immersion.

SCARS: Lance, thanks very much.

LH: Thank you. I hope “Dark Reel” gets some play. It’s been a great film to be a part of.



BOOKS VS MOVIES

STEPHEN KING'S THE MIST

By J.C. Walsh



In the novella “The Mist,” Stephen King puts his characters through a creature infested, post-apocalyptic hell. A group of people in a small New England town barricade themselves in a supermarket, surrounded by something more terrible than the mysterious mist outside – what’s inside.

The group of survivors band together to fight against creatures that are out of this world, but as their numbers dwindle and all hope seems lost, the most terrifying thing that they have to fight is themselves. Told in first person narrative, the story is seen through the eyes of David Drayton, a local artist who tries to be the voice of reasoning, and would stop at nothing to protect his son Billy.

Fear and superstition turn people who were once friends and neighbors against each other, forcing David to make a choice. Stay in the Super Market and pray that help will come (risking the possibility of becoming a sacrifice of insanity), or chance searching for help in a mist providing little visibility, and dangerous

Stephen King’s “The Mist” is a powerful story full of monsters, suspense, and how fear can tear apart the sanity of a human mind and condition it into madness.

monsters roaming within.

Stephen King’s “The Mist” is a powerful story full of monsters, suspense, and how fear can tear apart the sanity of a human mind and condition it into madness. His character David not only searches for survival, but for hope. This short novel is a true example of a Master of Horror at his best, telling a story that hits you in the gut, rips it open and sees what’s truly inside of you.

Director Frank Darabont keeps true to the book, but takes it to the next level. Bringing the novel to life, this film adaptation of Stephen King’s classic is filled with gruesome creature effects, gore, and an outstanding cast.

The movie keeps you at the edge of your seat with tension that continuously builds, as the story unfolds with catastrophic events.

Thomas Jane (“The Punisher”) did a great job as David Drayton, using raw emotion to portray the character’s protectiveness for his son



Billy and a strong will that’s guided by survival instinct. Other memorable performances include Andre Braugher as David’s cocky and sometimes humorous next door neighbor Brent Norton, and Marcia Gay Harden as the frightening Mrs. Comody, who forms a congregation of madness with religious ranting from the dark ages.

The movie’s lack of a soundtrack also keeps the movie terrifying, giving the atmosphere a realistic feel and the audience an aura of dread. The story makes you have a relationship with the main character, at the same time placing you in David’s shoes. What would you do? How would you handle a situation where hope in humanity has crumbled?

Frank Darabont’s film adaptation of Stephen King’s “The Mist” is the perfect horror movie. It plays on human emotions, holds you in its grasp throughout, and just when you think you are safe, it hits you with a shocking ending to tear you apart.

Initially, most know Michale Graves for that voice – the crooner able to breathe new life into The Misfits from '95 to '01. Since his departure, those following Graves' solo career have seen it evolve from one driven by face paint and Halloween imagery, to one matured by his continued activism for the iconic West Memphis 3 trial, and a progression towards punk music without all the pumpkins.

Lately, Graves has spent his time recording and touring endlessly (his most recent endeavors being with drummer Marky Ramone). Amidst this road warrior lifestyle, Graves has found time for one more creative outlet – acting.

"Perkins' 14" premieres as part of the AfterDark film fest. Directed by Craig Singer, it stands as the first feature film developed heavily by internet fans (in this case, users of Massify.com). You can catch "Perkins' 14," and Graves, in theaters January 9.



OPEN CASKET

by Fallon Masterson

AN INTERVIEW WITH MICHALE GRAVES

SCARS: Without blowing anything, tell us what you can about your role in "Perkins' 14." Are you a drone?

MICHALE GRAVES: I play Eric Ross. He's a budding musician who dreams of being a big star someday. Eric loves playing his guitar more than anything. He's also quite fond of a character named Daisy, and she's keen on him. They're suddenly attacked by one of the monsters as the town comes under siege.

SCARS: What was filming in Romania like? It seems to have inspired writing for you in your newest album, "Illusions Live/Viretta Park."

GRAVES: Filming in Romania was completely inspiring. I was surrounded by hard working, focused artists who all seemed to come together with every bit of themselves to make this film the best it could be.

SCARS: What made you decide to do "Perkins' 14" as your first main role? A lot of people are excited about the angle - that the movie was developed by internet users, and partially cast that way - but you had worked with director Craig Singer before, right?

GRAVES: The chance to work with Craig Singer, of course. I feel completely at ease with Craig while I'm performing. When there exists a deep trust and respect like that between an actor and a director - the depths one can get to seems to be limitless.

And yes, the way that this film was produced by Massify.com is special as well. Never before has anything been done like this. It's exciting to be a part of such a pioneering project within the film industry. Massify and AfterDark have been very supportive and it has been a pleasure to be a part of this.

SCARS: Have you had the chance to view the finished movie yet? As a sort of uber horror fan yourself, how do you think other fans will react?

GRAVES: I have not seen "Perkins" in its entirety, yet.

SCARS: Off of horror movies, when asked by people what I think the scariest movie is, I always answer, "It's not a horror movie, it's a documentary called 'Paradise Lost.'" You've done so much to raise awareness and funds for the West Memphis 3. What were your first impressions, when you first heard about the case?

GRAVES: It's available to watch for free at myspace.com/graves-michale. It's on my profile and the video section.

SCARS: If you were going to work in film again, do you think it would be more in the filmmaker capacity again, or as an actor?

GRAVES: I plan on doing another film in 2009, as an actor. I'm not ready to take on the role of director yet. There's still some things I must learn before I believe I can be as effective and successful as I could be if given the opportunity to direct something for real.

"I'm so fortunate to be doing so well, again. I am surrounded by so much goodness and opportunity that I feel I can accomplish anything."

GRAVES: I felt the same as most everyone else does after watching the "Paradise Lost" documentaries. Paralyzed with disbelief. Angry, confused. Empowered. It's important to add that those films were made many years ago and so much has transpired since then. WM3.ORG is a must for anyone interested in finding out the very latest update info about the case.

SCARS: What was your experience collaborating with Damien Echols for your, and his, album "Illusions"? Was most of your work done through letters?

GRAVES: All of my correspondence with Damien was through written letters. It was a beautiful time as he and I moved through the creative experience together. I felt very close to something as it all came together. It's difficult to articulate the feeling inside me when I realize that I am a vehicle for Damien's thoughts and feelings in the form of his own words. I am forever changed from all of this.

SCARS: You also created a short film, "The Blackness And The Forest," based around your work with the West Memphis 3. Is there a way for people to purchase this or view it?

I'm currently acting in a play being developed in New York City called "Paradiddle." I play the lead character, Michael Taggart. It's being directed by Thomas Waites and is written by Craig Singer.

SCARS: What's your big focus for 2009?

GRAVES: My focus is spread into and throughout all of the things I have happening in my career, and behind the scenes in my private life. I'm so fortunate to be doing so well, again. I am surrounded by so much goodness and opportunity that I feel I can accomplish anything.

I just recently started a new project with one of the greatest drummers in world, Marky Ramone. I just returned from a two week European tour where we played 30 classic Ramones tunes to close to 10,000 fans in less than two weeks. For me to be able to have the opportunity to breathe new life and carry on the legacy, again, of yet another even more important band than The Misfits is motivating beyond measure. I plan on continuing to prove why I have been so successful throughout my 14 years as an artist... I plan on filling some much bigger shoes in 2009

Thanks Michale, and all the best on the road.





PASSPORT TO FRIGHT

HORROR FROM AROUND THE WORLD

Let The Right One In

Review by Raymond Dowaliby

Visually stunning, eerie, emotional, bloody, and better off left alone. These are my 2 cents.

I've heard quite a lot about John Ajvide Lindqvist's Vampire screenplay and thought that the film couldn't possibly live up to my own anticipation. I was sadly mistaken.

Oskar has to deal with the daily ridicule an average outcast has to take on a daily basis in the hell we call the school system. Like most of us geeks, he dreams of doing his tormentor in.

Then he meets Eli. We see the awakening in him and it just sucks you in from there. I don't want to give away any real story points but this is not "True Blood" or "Twilight." This is a film that reminds me of Kubrick or even Cronenberg. Every frame is shot with intense subtlety, if there is such a thing. The pace is more in the vein of Kubrick with the stylization of Cronenberg, and the delivery from every actor in the film is more than convincing.

Now... I urge everyone interested to watch this film in its original Swedish form. There is no need to miss this and wait for the American remake. This is a stand alone, incredible film. I'm not saying don't see the remake but support the original.



I give this film my highest rating and look forward to comparing the original with the remake. If J.J. Abrahms and Matt Reeves have a hand in it, well, I think it might have a chance.

Just Another Love Story

Review by Fallon Masterson



"Just Another Love Story" is a bloody noir, and a Danish art-house import that feels distinctly non-American made, and all the better for it. Directed by Ole Bornedal ("Deliver Us From Evil," "Nightwatch"), it follows the midlife crisis of Jonas as he becomes completely obsessed with a mysterious woman named Julia, after he, his wife, and two children witness her getting into a brutal car accident.

Jonas's obsession leads him to feign the role of Julia's M.I.A. boyfriend, Sebastian, to dupe her family and Julia into allowing him to get close to her as she recovers in the hospital. Luckily for him, Julia has lost the majority of her memory of Sebastian, as well as 90% of her vision. Unluckily for Jonas, impersonating a man like Sebastian winds up being a pretty large mistake. As we learn more about Julia's dark past, Bornedal cranks up the tension with a super use of scoring, and a creepy bandaged man rolling through the hospital corridors in his wheelchair. (Big thumbs up on use of the long shots, Ole. Doesn't matter how many times it's been done – long shots and a screeching violin will always be terrifying.)

Despite the Hitchcockian mystery, surprise gore shots, and general atmosphere of gloom (a deliberate irony in the happy, little country of Denmark, which we're reminded again and again is "hobbit country"), "Just Another Love Story" is probably scariest when it examines your more mundane, household topics. Marriage. Fidelity. Hope. Hell, let's throw Human Decency in there too. Bornedal, the screenwriter as well as director, says the script is based off his own track record as a womanizer. Probably the darkest scene in the movie comes off a conversation between Jonas and his friend, and fellow crime scene investigator, Frank. Looking completely disgusted with humanity and the concept of marriage, Frank sneers, "I believe in the Muslim way. Do it for

practical reasons. Do it to have children. Do it for a camel. Draw up a contract. Fuck the love bit."

Okay, maybe it sounded more aggressive when Frank spits it out in his mother tongue, not the English translation. But trust me, it was chilling. It's not like these two guys were hashing out marital troubles over coffee – they were standing in a morgue surrounded by dead bodies. Next up, Frank asks one of the investigators where love's located, and the man picks up a corpse's brain and pokes it with a scalpel. It's this sort of nihilism that pervades the entire film.

Bornedal calls his movie "a seriously bloody drama about love." By the time the credits rolled around, I didn't know what to call it. It was psychological, it was suspenseful, and I felt mildly disturbed. Yet, I watched it again the very next night. It's just that sort of movie, one of those sorts that bounces around in your head, replaying images, a nuance from an actor, a piece of dialogue... Haunting. That's the word for it.

HEAVEN'S ON FIRE

Burning Angel and Horror Porn

By Gray Bouchard

Before I begin, I'd like to note that my research for this article, including the watching of several pornographic films and frequenting websites featuring women in various states of undress, was strictly out of commitment to my journalistic duties. I will state unequivocally that I do NOT, in my spare time, patronize erotic entertainment, and especially not movies featuring nubile Asians dressed as schoolgirls.

The combination of porn and horror films was inevitable, broached years ago. Both exist to feed a hunger for the taboo. Both genres have been rightfully accused of being exploitative flesh peddlers (the difference between the genres seems to be whether or not the flesh is still on the bone) and graphic female nudity and titillation has been a staple of horror films for decades.

However, this, one can reasonably say, can be seen as the horror genre absorbing aspects of porn and drifting towards pornography in terms of its intent. While horror movies have always existed to appeal to a certain hunger for violence and fear, the popular revival of more exploitative horror seems to be tickling a different fancy, which has gotten people re-examining their connection to audience desire.

Still, no matter how disturbingly arousing (or arousingly disturbed) a particular horror film is, it remains just that: a horror film. When the *Saw* and *Hostel* movies are described as "torture porn," it feels like a misnomer: the films aren't porn, just vaguely pornographic.

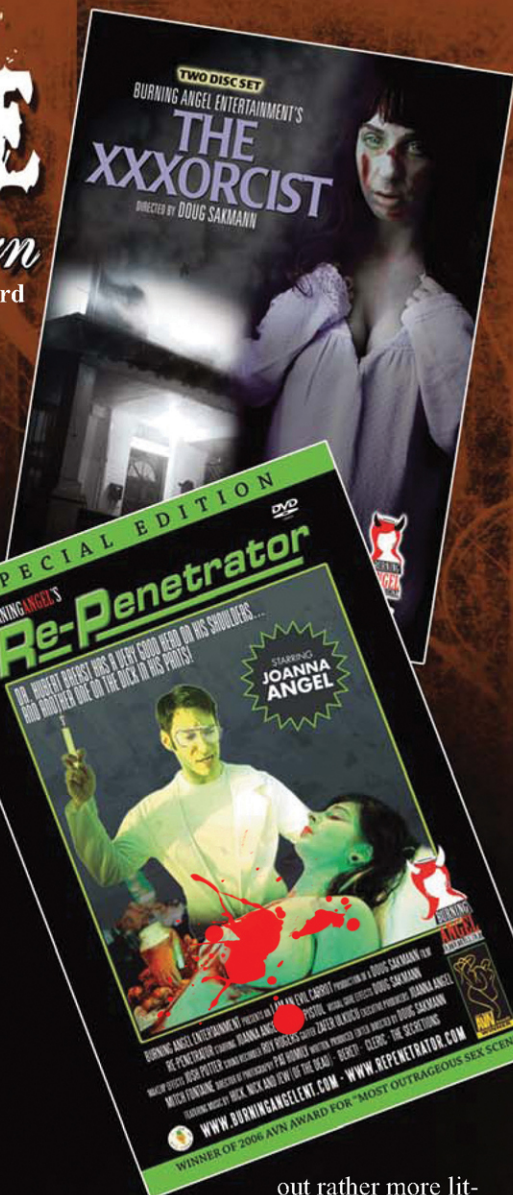
It should come as no surprise then that the race to the middle is being engaged from the other side as well, albeit somehow stranger than its horrific counterpart: Horror porn, in the form of several produc-

tions by hardcore alt-porn company Burning Angel, has made its debut and the result is... well, weird. Definitely weird.

Re-Penetrator and *The XXXorcist* (soon to be followed by *Evil Head*) can be both found in softcore versions on the collection *The Sick and Twisted Horror of Joanna Angel* (available from unit-shifter.com) both feature the... uhm... ample talents of Burning Angel lead starlet and founder Joanna Angel, excitable boy Tommy Pistol, and direction by Doug Sakmaan, director of the cult success *Punk Rock Holocaust*.

Re-Penetrator, the first of BA's stimulating offerings, is a send up of the cult classic *Re-Animator*. Pistol hams it up as Dr. Herbert Breast, a mad scientist intent on reanimating a dead stripper (Angel) to act as his undead sex-doll. Not content with the usual lightning storm to infuse the spark of life, Angel is re-animated by a literal douching of the severely green serum (ew). The two then proceed to fuck like bunnies, albeit bunnies covered in blood, serum, slime, and other unsettling excretions.

Aside from some intestinally goofy dialogue, the rest is pretty standard hardcore fare. Perhaps more than in conventional porn, the star of the show here seems to be fluid exchange and gore. Joanna is eaten



out rather more literally than I could imagine, complete with obscene blood spurting and grotesque chomping noises. After an intense sex session, Angel disembowels Breast, the last shot being a slow pan over his mangled body (a truly unsettling effect, possibly made moreso by his actual nakedness), while Angel contemplates bringing him back to life with the serum.

Like most porn parodies, *Re-Penetrator* seems content merely using the basic aesthetic of its source while otherwise putting the focus on the sex. *The XXXorcist*, on the other hand, is a far more elaborate affair, replicating almost shot by shot *The Exorcist*, even going so far as to use the iconic soundtrack. Father Merkin (Pistol again), is called upon by Mrs. MacFeel (Kylee Kross) to expel the evil spirits from her daughter Regan, played with aplomb by Angel in full-on Linda Blair make-up. After the conventional exorcism fails, Father Merkin resolves to cast out the demon

via sexorcism, making good on his promise “fuck the hell out” of Regan and eventually her mother, all in the name of Jesus Christ, our lord and savior.

The film itself is goofier than *Re-Penetrator*, having some fun with the dialogue (“Your mother sucks cocks in hell... But not as good as me!”), while holding on to that low-rent, amateur porn aesthetic (a pesky boom mic is visible in corners of several scenes and the camera man’s shadow hovers over the performers en delecto). Kross, as Regan’s mother, is a cute addition, allowing to scenes to get varied up a bit (allowing for some mother-on-daughter action. YAY simulated incest!). The DVD also features alternate endings; a “Sad” ending where Regan dies, a “Happy” ending where the demon is successful expelled, and a “Fucked Up” ending, where father Merkin succeeds in exorcising the demon, but is arrested for being a perv.

Perhaps it is the increased familiarity with the source material, but *The XXXorcist* seems to succeed in terms of parody more so than *Re-Penetrator*, but as pornography, it’s more difficult to say. Nothing about the whole affair seems conventionally sexy: Angel’s make-up gives her open sores, rotted teeth, and an awkward (to say the least) tendency to expel split-pea soup from every orifice. This trait especially ratchets up the skeeve factor, culminating in the climax (in every sense of the word) of the film where Regan must have her asshole, vagina, and mouth literally plugged with religious dildos so as to stem the torrent of green slime.

With that admittedly lovely image burned forever into my brain, I turned my attention to the idea behind these films: Namely, what exactly are they? And what exactly are they supposed to do?

Now, pornographic parodies of popular movies are nothing new, and the Burning Angel crew isn’t breaking new ground by marrying their particular brand of smut with horror movies (notably, *The Sexorcist* seems to be the missing link). The difference here seems to be the skew and the commitment to the horror: while most erotic entertainment will appropriate a particular premise in the flimsiest sense possible and largely dispense with it once the action gets hot and heavy, Angel’s band of

sexual misfits delight in marrying the most graphic details of the genre with the most explicit of pornographic sex acts.

Beyond the aesthetics and the actual fucking occurring on-camera, these films they flagrantly disregard the established rules of conventional pornography, hell, possibly even sexiness. While much of porn is airbrushed and makes the sex seem neat and orderly (and perhaps not quite so sticky), the *Burning Angels* positively wallow in bodily viscera. The bedsheets alone in *The XXXorcist* could tell the tale of a Nickelodeon game-show gone terribly, terribly wrong.

As horror, both are obviously derivative and, ironically, not quite gory enough. Having previously been in the employ of Troma entertainment in a capacity of having to screen potential features, rest assured I’ve seen all manner of fucked up shit, as well as relatively-tame shit masquerading as fucked-up shit. This, in terms of gore, was moderate.

It was more the combination of the milder gore effects with the real sex (seeing Joanna Angel’s every orifice filled) that seemed to hit upon something that this jaded reviewer found unexpected and more than a bit unsettling. It gave the whole thing a “realness,” a certain transgressive nature. Whereas most porn seems to content purely to titillate, *Burning Angel* seems to delight in grossing the viewer out. Yet, with tongue firmly in cheek (as well as other orifices), it avoids the self-consciously arty com-



parison to other body horror creations by David Cronenberg, Richard Kern, or Nick Zedd, and, to the credit of the actors and filmmakers, everything about it makes it seem like fun.

While I am able to appreciate these films, and even the genre on a slightly less than academic level, I am troubled by a thought I find personally unanswerable:

Am... Am I supposed to jerk off to these? ARE people jerking off to these films?

Now, you could argue a dude, were it his proclivity, could jerk off to The 700 Club, but it's doubtful the people putting it together had that in mind. The presence of hot naked ladies and sexual situations in both Re-penetrator and The XXXorcist implies that, yes, I am supposed to get a boner. The presence of vast amounts of green ooze pouring out of vaginas, however, suggests otherwise.

I suppose there are some things man is not meant to know. Ah well. Back to YouPorn.



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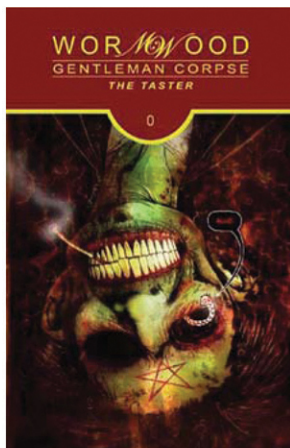
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HORROR COMIX

THE 5 BEST OF 2008

by Gray Bouchard



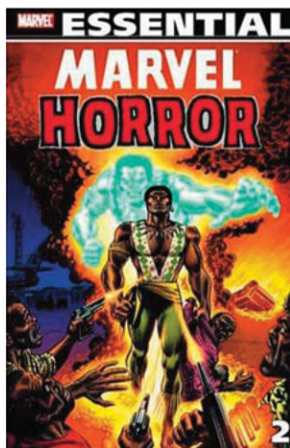
1. Wormwood: Gentleman Corpse by Ben Templesmith (IDW publishing)

One of the creators of 30 Days of Night tells the tale of the titular hard-drinking, wise-cracking zombie detective, his stripper bodyguard, ghost best-friend, and robot manservant trying to fend off a trans-dimensional invasion of malevolent demon-squids. Also, Elvis helps. It's fun like you can't believe, with truly incredible art. One of the best horror comics out there.



2. H.P. Lovecraft's Haunt of Horror by Richard Corben (Marvel comics/MAX)

Speaking of squid-y goodness: A three-issue mini featuring the moody, atmospheric art of Richard Corben illustrating and adapting the tales of H.P. Lovecraft. Corben's stark black and white art perfectly suits the growing paranoia and corruption of the human form Lovecraft fans crave. Chock-Full of Elder Godliness.



3. Marvel Horror Essentials Vol. 2 by Steve Gerber et al. (Marvel Comics)

While not strictly an '08 creation, this handy collection of 70's era horror comics from a post-Comics Code Marvel came out in November of this year and is some of the goofiest, most delightful classic pseudo-horror comics you can find. Full of off-the-wall creations like Brother Voodoo, Modred the Mystic and the Living Mummy, Marvel created a line of horror superheroes in the same vein of Spiderman (who guest-stars!) to protect the world from things potentially more sinister than they were. Coming in at 600+ ad-less pages for around \$15, you can't get much more bang for your ghoulish buck.



4. Black Metal by Rick Spears and Chuck BB (Oni Press)

Think of it as a metalhead take on Scott Pilgrim. The brothers Strong-hand, in pursuit of the blackest, most dire metal album in existence, become part of a battle for the sovereignty of hell itself. While the writing it definitely borders on (if not flagrantly embraces) self-parody, Chuck BB's art crackles and propels the storytelling into Comic Valhalla. Hail Satan.



5. High Moon by David Galaher and Steve Ellis (Zuda/DC comics)

Proving that technology isn't just for designing killer robots or Frankenstein-esque affronts to God, one of the best horror comics being published today can't be found in print,

but rather on DC's online imprint Zuda. A creepy western/detective/werewolf story set in aftermath of the Civil War as a lycanthrope Pinkerton agent investigates a series of murders in a dusty Texas town. Gunsmoke meets The Howling with killer art.



Honorable Mention: Batman and Superman Vs. Vampires and Werewolves

Best. Fucking. Idea. EVER. I can imagine the green-lighting process as such:

"OK Mr. Editor Sir, so I've got this idea for a comic. It's called 'Batman and Superman Vs. Vampires and Werewolves'..."

"STOP RIGHT THERE, YOU'VE HIT BLACK GOLD!"

Unfortunately, the series doesn't live up to expectations in terms of Dark Knight and Man of Steel pounding the crap out of the undead and lycanthropes. Realizing that Superman with the flu could probably throw both creatures into the sun, the writer has them also fight a Chthulu-ish thingy and wading through pages of really tedious exposition. While I can't fault DC for publishing it (how could they NOT put it out with a title like that?) the central conceit is a joke that gets old surprisingly fast.

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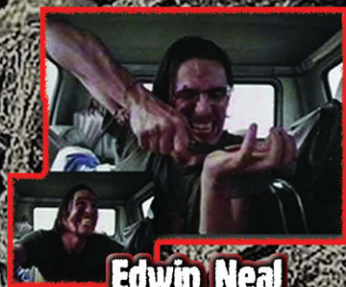


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